

HATCHET

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THE GEORGE WASHINGTON UNIVERSITY

Thursday, January 19, 1978

F Street Club Not Moving

The F Street Club, haven for Washington's elite, is breathing a little easier these days with the knowledge that its stately home on the corner of 20th Street will not be moved.

Located at 1925 F St., in the 50-year-old Ray House owned by GW, the club was at one time slated for destruction in order to make way for the planned World Bank building. Protests caused the University to decide instead to relocate the building to 21st Street.

But recently the D.C. Zoning Commission gave preliminary approval to a GW plan to scale down the size of the Ray House, which will allow the World Bank Building to be built around the club.

The Commission also required GW to preserve two other townhouses, the Lenthall Houses, which are now scheduled to be moved from 19th Street to 21st Street.

GW Vice President and Treasurer Charles E. Diehl told the Washington Star that keeping the houses is a "costly decision" for the University, since it has no use for them. Buying the second house and moving both will cost GW about \$500,000, he said.

GW purchased one Lenthall House in April 1977 from Mildred F. Obear, who said it could be moved anywhere on campus but stipulated that the home may not be demolished.

GW bought the Ray House, located across from Thurston Hall, in the Sixties from American University as part of a larger real estate transaction. The members of the F Street Club lease the building from the University.

Founded during the Depression, the club, primarily a dining club, caters to the upper class of Washington. Exactly who belongs to the 350-member club is difficult to determine, since no membership list is available.

The club maintains a staff of about 15. It costs \$600 to join and dues are about \$560 a year.

The club was founded by Laura Merriam Curtis Gross, who lived in the Ray House. When she was unable to meet payments on the house, 50 friends contributed \$1,000 each to turn the house into a club.

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photos by Barry Grossman

Left, Governing Board member Jonathon Fraade [right] looks on as chairperson Patti North cuts the ribbon to open the GW-owned record store Polyphony. Right, students jam the store to take advantage of its discount prices. Stock was half gone by Tuesday, store officials said.

Record Shop Opens; Sales Brisk

Candidacies Announced

by Larry Olmstead
Editor-in-Chief

Five Marvin Center Governing Board members announced their candidacies for re-election Monday night following the successful opening of the major board project this year, the GW-owned record shop Polyphony.

"January 16, 1978 is more than the opening day of a record store," Patti L. North, chairperson of the board, said in a prepared statement she and other members read at a press conference.

"We hope that it will be the dawn of a new era for student government at GW—an era marked by many more such grand openings. We promise the students that we of the Governing Board shall always be in the forefront of those who usher in this new type of student government."

Also running for re-election with North, an at-large representative, are Brad McMahon, also an at-large representative and board vice-chairperson; bookstore representative Tom Quinn; parking representative Jonathan D. Fraade and food board representative Heidi A. Hahn.

The Governing Board makes policy for the Marvin Center.

The five confirmed that their move was an effort to inject the Governing Board further into student politics and University affairs, specifically in seeking more student input into ideas for spending money on services.

(see BOARD, p. 2)

Low Prices Attractive

The GW-owned record store Polyphony opened its doors Monday with students jamming the surrounding ground-floor area in an attempt to take advantage of the shop's discount prices.

Marvin Center Director Boris C. Bell and Center Governing Board Chairperson Patti L. North made opening remarks emphasizing the year-long effort to receive approval for the shop from University administrators.

After a ribbon-cutting ceremony, about 20 students rushed toward the racks and started buying records. Business stayed brisk through the day, with \$3,683 in sales being recorded, according to Daniel H. Levine, store manager.

Although about \$2,000 in sales were recorded Tuesday, according to Levine, he cautioned against anyone making a lot of the figures, since the records are being sold at near cost.

By Tuesday evening, about half the stock was gone, Levine said. He said it should be replaced by tomorrow.

The crowd situation prompted the Governing Board to request students living near campus to shop during evening hours and weekends, if possible.

(see STORE, p. 2)

Female Guards Find Job 'Real Trip'

by Dory Briggs
Hatchet Staff Writer

If you're the type of woman who craves adventure, then working for the GW security force is right up your alley, according to security officer Yvonne Knight.

"I could never stomach a nine to five typing job," Knight admits. "It's just too boring."

"Most women are afraid to try for a security position. They correlate it with being a 'police woman,' but that's not right."

Danger does not lurk behind every shadow nor does it follow your footsteps during patrols, she said.

"GW security does not carry guns for the mere reason that someone could just as easily pull one on you. I'm not into the Annie Oakley image anyway," Knight continues.

"Diplomacy is the best means for dealing with hotheads," she said. "From time to time, I've had to deal with some wild, drunken students where diplomatic tactics work successfully in solving those problems."

Presently, there are seven women security guards on the force as compared with 65 men, according to Prentice Jones, captain of security.

Security posts are located at Rice Hall, Ross Hall, the Marvin Center and Thurston Hall, with two more positions in the garages.

"Working Thurston Hall is a real trip," according to another security guard, Rosalyn Chapman. "There's never a dull moment here," she said as she watched a stampede of students storm through the lobby flashing ID's.

"For one thing, you get all sorts of people wandering in from off the streets trying to get into the dorm," she noted.

"I remember one guy reeking [see GUARD, p. 2]"

Yvonne Knight
"never a dull moment"

Flu Cases Down From Past Years

The number of influenza cases reported at GW is down from the past several years, says Dr. Naomi Schaub, director of the Student Health Service.

"Since the new semester began, there has been an average of 15 cases of flu per day," she said. "This is a little under average."

According to Schaub, this year's flu seems not to affect adults as much as children. She said that many area grammar schools are half empty.

Schaub said that the Texas and Victoria flus are the prevalent

strains this year and she advises anyone whose fever persists for more than three to four days or who experiences chest pains to see a doctor.

After seeing a doctor at the clinic, cough syrup and aspirin or Tylenol are often prescribed, she said. Schaub said the worst of the flu season is over and it might last just one more week.

Two doctors, one physician assistant and one nurse practitioner are on duty at the health service during the day and one doctor in the evenings and on weekends.

Shop Opens; Sales Brisk

STORE, from p. 1

Polyphony is financed through money taken from a surplus in last year's Center budget. The store must return \$18,000 of the Center's investment, and "sales to follow will sustain the record operation in order for its continuance to be justified," according to guidelines approved by William P. Smith, GW vice president for student affairs.

Student Board members said at a

press conference Monday they were optimistic the store would break even. If it doesn't, they said raising prices would be considered, but that it would be resisted.

Governing Board member Professor Salvatore F. Divita, a marketing instructor, has said he doubts the shop will break even. Board Vice Chairperson Brad McMahon dismissed this Tuesday, saying "Dr. Divita opposes everything."

Computer Center To Implement New System

**by Amy Berman
Hatchet Staff Writer**

The GW computer center is installing a new system of video-display terminals to replace its card keypunch system in a renovation effort by the Center designed to expand its capacity for student use and reduce operating costs, according to center official Kay Beach.

The new system, trade-named WIDJET (Waterloo University Interactive Debugging Job Entry) will provide 16 video terminals to be tied in to a "mini-computer" that will in turn be tied into the center main computer, an IBM 370-148, Beach said.

The center is also in the process of providing a new terminal room in Stuart Hall to replace the smaller keypunch room used by students in the past. Another room adjacent to the terminal room will be converted into a reference and study room for

students using the new system, Beach said, and carpeting will be laid in certain areas of the center.

WIDJET is a remote terminal system which will enable the user to view his program on a small television screen rather than necessitating each input be printed out. WIDJET is replacing the seven card key punching machines of the old system with 16 new keypunchers utilizing the television screens and six new individual card key-punchers.

Under the old card keypunch system, computer users often had to wait at least 30 minutes to have their cards run through the computer system after completing their key-punching. WIDJET will allow "instantaneous" access to the computer and lessen the time required to run a program, Beach said.

The key advantages to the WIDJET system are not only to save

money on the excessive use of paper and key punch cards used for each program but also to allow "the University to support computer works for all students who get an account number," according to Assistant Center Administrator E. Michael Hamilton. WIDJET is a modern computer system used by many companies and will familiarize the students with "what the real world is like," Hamilton said.

Presently the WIDJET system is

being taught to professors in seminars given by Joel Crow, computer programmer, in which he demonstrates mock debugging runs. The professors are becoming acquainted with the system by learning how to create files, store texts of programs and modify programs already stored in the man computer, the "PDP II-60."

WIDJET is not only a more efficient and easily handled system

but is also more economical, Hamilton said. The old computer system cost \$2,000 a month to run, whereas \$140,000 was spent on the entire new system, meaning an actual reduction in the computer budget after three years, Hamilton said. Cost was not one of the major concerns, Hamilton said. He indicated he was more interested in the practicality of the system and "more efficiently using what we already had."

Female Guards Discuss Job

GUARD, from p. 1

of perfume who wrapped a turban around his head trying to tell me he was Idi Amin following Presidential orders to check out the dorm," she said. "That one was a real case," she added, rolling her eyes.

"Then just last week a group of Iranian students marched into the dorm in search of the fire alarm. They said that GW security had instructed them to set off the alarm

because a bomb was believed to be located in the building. After calling security headquarters, I discovered that no such instructions had been issued," Chapman said.

"The job keeps you on your toes," she commented.

As far as adventure goes, Knight recalls one of her most eventful experiences, breaking a stolen bike operation on campus last year.

"We patrolled designated buildings where bicycles were reported

missing and I was assigned investigative work into the discovery of the bicycle thief," Knight said.

"Working security has evolved into meaningful careers for some women," Chapman said. "As for me, I just consider it a regular job which I strive to do my best at."

"The initial requirements for attaining a security position for a woman are no different from a man's," according to Jones.

"The job requires a high school education and one year's experience in a related security field. Working security in a department store would fulfill that requirement," Jones added.

With regard to future ambitions, "working security in a hospital would be my next move," Knight said. "From what I've heard, there's a lot more action in a hospital. Plus the fact, I'd just like to know exactly what goes on inside a hospital building as far as security measures are concerned."

"As for the time being, I wouldn't trade my job for anything," Knight said.



Jonathan Franks
announces candidacy



Brad McMahon
wants food co-op



Patti North
her "brainchild"

Candidates State Platform

BOARD, from p. 1

Parts of their statement indicating these goals included:

- A platform calling for more large projects on the scale of Polyphony,

- An invitation to other student organizations to hold their elections jointly with the board, and

- The introduction of former Program Board Chairman Richard Lazarnick, formerly an active student politician, as a person who would help the board on a major entertainment project scheduled for the Rathskellar.

Much of the statement dealt with Polyphony, which North has called her "brainchild" and which the board members made the centerpiece of their platform.

"We will use our positions to keep Polyphony true to the following principles," McMahon said. "One, it will not be run for profit...two, it shall be operated by, and employees shall be, students."

The members also promised to reinstitute a proposal made last year for a food cooperative "as soon as Polyphony has demonstrated its viability," McMahon said.

In addition to the food co-op, the board members advocated several other major projects. One is a proposal for revamping the Rathskellar. "I want Macke out," McMahon said later. "That's my ultimate goal."

McMahon said he doesn't think the food service company does a good job in running a Rathskellar-type operation.

Quinn suggested the board should consider setting up mailboxes in the Center for persons who wanted to have a permanent mailing address on campus.

The board members also proposed holding joint elections in March with the Program Board and the GW Student Association (GWUSA), proposing the establishment of a joint elections committee to oversee the vote.

GWUSA President Joseph C. LaMagna, who agreed with the idea of a joint elections committee, but not joint elections, said the idea could be discussed with North and Program Board chairperson Laura L. Rogers at a GWUSA cabinet meeting.

Rogers could not be reached for comment.

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GWUSA Evaluations Said to Run Smoothly

by Noah Rice

Hatchet Staff Writer

The GW Student Association's (GWUSA) program of student course evaluations had few major problems and surprisingly little opposition from professors, according to GWUSA officers involved with the project.

Only a handful of professors within the University refused to allow the evaluation forms to be distributed to their classes, evaluation project director Mark B. Toby said. Toby estimated that throughout the entire University, only about a dozen professors refused to have the questionnaires distributed in their classes.

"One of my great surprises was that no professors said 'Don't come near me.' It was great," he said, adding that "saying that devoting 15 minutes of classtime in a 15 week course" to the evaluation is a "Pretty flimsy excuse not to have [the evaluation form] distributed in class."

Fourteen thousand computer answer sheets have been received, evaluating 592 courses to date, according to GWUSA senator Barry Epstein (SEAS). Up to 750 courses could have been evaluated, he said. Laboratories, seminars and English composition courses were not surveyed.

Epstein said the number of courses evaluated may rise to 800 or 900 when the political science department (the largest at GW) and the School of Government and Business Administration, both which conduct their own evaluations, send their results to GWUSA to be tabulated with those of other courses.

Commenting on the impact of the evaluations, Joe LaMagna, GWUSA president, said, "It's our greatest

project to date."

While students surveyed seem to agree the project was effectively carried out, assessments of the value of evaluations by students varied.

Rose Hayden, a freshman majoring in English, said, "I think it is good but they left out a lot of things. The teachers didn't add their own questions so they get no feedback on the way they present themselves."

Matthew Roberts, a sophomore majoring in International Affairs, said, "I feel that academic evaluations will keep the professors and teachers more attuned to the students' needs, more responsive to their attitudes. I look forward to making better course selections with this indicator."

Stephen Battalia, a freshman majoring in Business Administration, said, "I think that academic evaluations are greatly needed in this school because of the size and diversity of the faculty and I feel that the Student Handbook is inadequate in selecting courses. This [the academic evaluations] will give a feeling for the teacher when the student is selecting classes."

Security De-Lighted?

photo by Carrie Domenico

Do GW security cars look a little different? It's probably because the blue lights on their roofs have been removed. One of the two vehicles was recently taken to the Bureau of Motor Vehicles for a routine

inspection. Turns out D.C. only recognizes red and white, or yellow, lights on emergency vehicles. That fact, however, was declared moot—GW found it wasn't authorized to have the lights at all.

GW Zoning Appeal Denied

by Tom Ostrosky
Hatchet Staff Writer

A University appeal asking the D.C. Board of Zoning Adjustment (BZA) to reverse its earlier decision and prohibit the opening of a pizzeria on 22nd and G Streets has been denied by the board.

The University is now appealing the decision to the D.C. Court of Appeals, according to Robert E. Dickman, GW assistant treasurer for planning and construction.

The BZA granted a zoning variance Oct. 20, 1977 to Sidney Margolis, owner of the store, to allow him to lease the property to Armand's Chicago Pizzeria. Armand's intends to convert the store into a 76-seat restaurant.

The area was originally zoned for residences and the University, with Margolis' store given a non-conforming status. This status allowed Margolis to operate his clothing store but, until he received the variance, prohibited him from selling or leasing the property to another business.

Margolis first filed for a variance two years ago, seeking to allow the Ponderosa Corp. to operate a restaurant there. The BZA turned down that request Feb. 22, 1977, due to "insufficient information," according to Margolis. In a re-hearing, the variance was granted, provided that only the first floor would be used.

In a letter to Theodore F. Mariani, Chairman of the BZA, GW President Lloyd H. Elliott requested a reversal of the decision granting the variance, citing increased traffic, noise and trash as "activities that will be damaging and destructive to [the University's] present and long-term educational needs."

He added that the BZA's decisions "should be in harmony with and not in conflict with campus plans approved by the public officials of the District of Columbia government."

The BZA granted the variance to Margolis on the grounds that "the proposed use will not have significant negative effects in that the

noise, odor and trash coming from the building will be limited, and that little automobile traffic will be generated since the primary users of the restaurant will be neighborhood residents who will walk."

One of the conditions of the variance granted Margolis and Armand's is that the pizzeria must close by 10 p.m. each evening. The variance also prohibits the serving of alcoholic beverages other than beer and wine and limits the size of any sign the building may display outside.

GW has offered to pay "fair market value" for the property, but the University to date has not mentioned an "actual dollar and cents" figure, Margolis said.

7-Car Crash In Front Of Center Injures 1

A man alleged to be intoxicated struck seven cars last night while driving down 21st Street in front of the Marvin Center.

According to Officer Joseph Loggins of the Metropolitan Police Department, the driver "Hit one car and kept right on coming." A single injury occurred, which Loggins

reported as "only scratches." The person was taken to GW Hospital for treatment.

The driver, whom police refused to identify, was detained by Metropolitan Police. His car had severe front-end damage. Most of the other cars sustained some body damage.

Campus Wrap-Up

Library Checks Collection

Book collection needs for the University Library will be analyzed over the next 18 months by Natalie F. Hawley, member of the reference staff of the Library Office of Management and Budget. Special attention will be paid to the collection needs for doctoral programs offered by the University.

Handicapped Awareness

The association for Students with Handicaps will show the movie "Butterflies are Free" in Building C Auditorium Saturday, Jan. 21. A

speaker will also appear between showings of the movie.

Dance Performance

Nada Diachenko will perform with the Greenhouse Dance Ensemble Saturday at the Marvin Center Theatre. Tickets for the concert, sponsored by the Program Board, are available at the Marvin Center Information Desk.

Late Registration

The final day for late registration is Friday. The final day to add or drop a course is determined by each individual department.

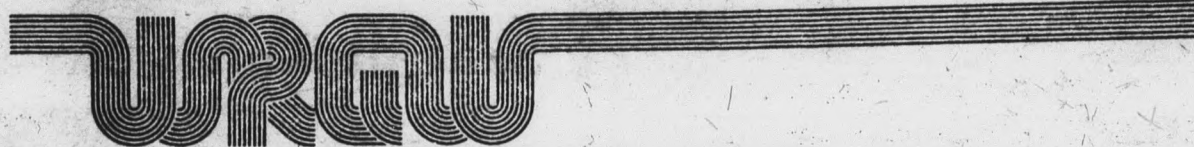
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Unclassified Ads

"Attention student(s) JOAN LEVINE: a poorly addressed parcel with no return address is being held for you in the Dean of Students Office, 4th Floor, Rice Hall. See John."

Coinciding with Anita Bryant's visit to Washington, the Proclamation 78 Rally and Candlelight March in support of Human Rights will take place Sunday, Jan. 22, 6:00 p.m.
All GW students (male and female) are invited to participate. Meet at 5:30 p.m. Sunday, Marvin Center First Floor Lobby. For further information contact Gay People's Alliance. Tel. 676-7590.

Hey, Buckly! your offense has improved! Try more work on defense. Need any help?

The SECONDARY SCHOOL HONORS PROGRAM has two openings for RA's in the 1978 Summer Sessions. Application forms available at the Dean's Office, Division of University Students, Rice Hall, 3rd floor. Application deadline: January 27.

RESUMES, articles, theses professionally typed at The WorkPlace. Call Randy. 223-6274.

Friday evening Jan. 20 5:00 p.m. Services & Sabbath meal, B'nai B'rith Hillel Foundation, 2129 F St. N.W.

ACADEMIC RESEARCH—all fields. Send 1.00 for mail order catalog of 7,000 topics. Box 25918-Z, Los Angeles, California 90025. (203) 477-8474.

RAPE/RAPE ATTEMPT INTERVIEWING—The Bureau of Social Science Research is trying to find out the most effective techniques for avoiding or fending off a would-be attacker. Women who have been survivors of rape or rape attempt are needed for a strictly confidential interview. This project is sponsored by the National Institute of Mental Health. For more information call 223-1748, Monday-Friday, 9 A.M.-4 P.M.. \$15 paid for your interest and concern in stopping rape.

FIREWOOD—\$1.00 for 4 armloads. Cash & carry. B'nai B'rith Hillel Foundation, 2129 F St. N.W. 338-4747.

ADDRESSERS WANTED Immediately! Work at home — no experience necessary — excellent pay. Write American Services, 8350 Park Lane, Suite 269, Dallas, TX 75231.

The Student Directory will be available on Tuesday and Wednesday January 24 and 25 for a charge of \$.25. Distribution will be at the following places between 11 am and 7 pm on those days: Marvin Center Information Desk, Building C Ross Hall, Law School, and Thurston Hall.

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WASHINGTON TURKISH STUDENT ALLIANCE GENERAL MEETING II: Sunday, January 22, at 2 p.m. Marvin Center 413-414. Topic: Activities and progress report. All welcome.

Wanted: Summer sublet (May 1-mid August) GW female undergrad needs summer housing in DC or Va., efficiency or 1 bedroom, preferably with furnishings. Call x2012, evenings.

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Monday, Jan. 23

Marvin Center 433

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GENRE

TRI-WEEKLY HATCHET ARTS SUPPLEMENT

January 19, 1978

Jazz: Alive And Well In D.C. Clubs

by Crystal Ettridge
and Steve Romanelli

Ten years ago there were fewer than 10 nightclubs in New York City devoting most of their program toward jazz. Today there are over 80.

Seven years ago in Boston there was just one. Now there are 21.

On the West Coast jazz is becoming an epidemic. It is hot and it is here, even in Washington.

Being the nation's capital does not necessarily mean Washington represents all the trends throughout the nation. In the late sixties, there were three jazz clubs in the city. Today there are about 15 (some don't want to admit it) and their performers include such greats as Dizzy Gillespie and Woody Hermann, and some local favorites like Bill Harris. Here are some of them:

ONE STEP DOWN

2517 Pennsylvania Ave., NW

If you are looking for an education in jazz, load your pocket with quarters and head for the best-stocked jazz jukebox in town. One Step Down features a live jazz jam session every Sunday evening, but the dukes and duchesses of jazz all have residence in the Rock-ola every day of the week.

Washington may be soaked and glistening with winter rain, but the low-keyed and timeless atmosphere lets you take the chill off inside this jazz club from another era. Located in a neighborhood where business and university districts overlap, One Step Down draws a mixed bag of clientele.

A pinball machine stands at the far end of the room. The lights are dim, stale tobacco lingers in the air. Quiet conversations combine into a continuous murmur. The jukebox selections are confined mostly to material from the be-bop, swing and cool jazz periods. The contents reflect unfailing good taste.

Two singles will play for a quarter, but why not take advantage of the bargain price of 11 for \$1? For starters, choose from Bennie Moten, Thelonious Monk, Charlie Parker, Miles Davis, Dizzy Gillespie, Horace Silver, Art Blakely, Clifford Brown, Modern Jazz Quartet, Dave Brubeck and Stan Getz.

By the time you've drifted through five decades of jazz, your carafe should be near empty and your disposition perhaps a shade blue than when you entered. Remember that misery loves company and take solace with Billie Holiday, Dinah Washington and Sarah Vaughan. Out of consideration to their many regular customers, the owners change records every few weeks, drawing from their ample stock of currently unavailable recordings.

(see CLUBS, p. 11)



New Releases Bring Fresh Look At Greats

by Jeff Leavay
Arts Editor

Lester Young nicknamed Billie Holliday "Lady Day," because he was always giving everyone nicknames, and Billie named him "Prez," after President Franklin Roosevelt. And of course there was John Hammond (who later became a star by discovering Bob Dylan), pushing some crazy idea to have black musicians record for the jukebox market.

It all took place in the mid-Thirties and sounds like gibberish to a fresh jazz audience weaned on something called jazz-rock fusion. But without "Lady Day," "Prez," the "Bird," Jo Jones and others who helped turn the Forties and Fifties into the golden age of jazz, Chick Corea and Herbie Hancock probably would be computer technicians today.

This is why Hammond and Bruce Lundvall, president of CBS Records, decided to fully document the fabulous Forties and Fifties jazz era. The result is Columbia Records' Contemporary Masters Series, an ambitious project consisting of rare recordings and ancient jukebox discs.

The Charlie "Bird" Parker recordings, *One Night in Birdland* and *Summit Meeting at Birdland*, consist of live AM radio broadcasts from the Birdland in New York City.

Although he shares solo honors with Dizzy Gillespie, Bud Powell, Fats Navarro and Art Blakey, among others, Parker is generous only to a limit, especially on *One Night*. While Navarro keeps up with Parker's solo flights, there is no doubt whose show it is.

Such is the case on "Dizzy Atmosphere," as Parker sets a wild tempo on his alto sax. Some of the most enjoyable cuts come, therefore, when Powell begins to swing on "Round Midnight" and "I'll Remember April."

Summit at Birdland, featuring Parker and Gillespie on trumpet and Powell's meticulous piano, is the better of the two albums. Cuts range from the insanely fast-tempoed "Anthropology" to Gillespie's "A Night in Tunisia," which ultimately becomes a showcase for Powell.

Another radio broadcast recorded by the masters series appears on *The Miles Davis Tadd Dameron Quintet In Paris* album. Originating from the Paris Jazz Festival of 1949, these recordings capture an innovative Davis who, at the age of 23, had already played with Parker and set his own style.

It was called the "new jazz" in the late Forties and Davis and Dameron were its prime contributors. The real treats on this album, therefore, are "Good Bait" and "Lady Bird," both

written by Dameron.

Although they are the most poorly recorded, the second and third volumes of *The Lester Young Story* are the prizes of the series, and volume two, featuring Billie Holliday, is probably the most valuable and enjoyable.

Young's tenor sax and the rest of the orchestra perform a masterful jazzed up big band sound, but Holliday, on "Who Wants Love?" "Now They Call it Swing," "Honey-suckle Rose" and "Getting Some Fun Out of Life," is the main attraction here.

An interesting aspect of both volumes two and three, which feature Count Basie and his orchestra, are three or four cuts on each album which are presented several times, allowing real jazz fans to catch the complex changes in riffs and solos from one version to the other.

One such cut on volume two, entitled "I Can't Get Started," has Holliday singing the same lyrics twice, but changing emphasis on different vocals as Young changes stress on different notes.

Besides attempting different ways of playing the same song, an important reason for including these different versions is to stress the technological backwardness of the era they were recorded in. Many recordings were done with only two microphones, one for Holliday's vocals and one for the orchestra. Thus, distortions coming from overcrowding of the mikes is clearly evident.

The sound balance on different cuts, as well as the poor conditions of many of the original shellac 78's, laminated reissues, and other outdated recording materials made the reconditioning of many cuts almost impossible. The equipment was just not advanced enough to record the sound frequencies saxophonists such as Young were reaching.

Still, much of the original sound has been retrieved, and background distortion is no match for Holliday's vocals or Young's and Parker's solos. The electricity running through all the sessions and originating from the impact of having so many jazz greats on each cut is enough to make the lack of clarity a minor distraction.



Count Basie is featured on Columbia Records' *The Lester Young Story*/Volume 3, part of the Contemporary Masters Series.

Cobham Jazziest At All-Star Show

by Steve Romanelli
Asst. Arts Editor

Many of us have problems accepting such categorical terms as "all-stars." Granted, categories defining who are and are not all-stars may be handy, but it is still a perplexing situation.

Thus, when the CBS Jazz All-Stars (a quintet consisting of drummer Billy Cobham, saxophonist Tom Scott, bassist Alphonso Johnson, guitarist Steve Kahn and keyboardist Mark Soskin) swept through the Shady Grove Music Fair in early December, there was a lot of skepticism. Were these guys actually all-stars?

According to Cobham, that was not the reason for the short tour. "I did it mainly to give these other musicians public exposure," he said in an interview after the performance. "It is a good chance to put all the people together and sample the product."

Actually, the tour was a promotional campaign by CBS records to push some of their lesser known jazz talent, a showcase trip "for business reasons," as Alphonso Johnson coyly put it.

If nothing else, the show was a treat in classy professionalism. Everything was in place, and although Shady Grove's revolving stage proves to be a mite irritating, especially when you are suddenly facing the rear of the group, the sound system was remarkably smooth and clear.

Although the sound was not a problem, the show itself was. It was not a bad show. In the context in which it was originally planned, it did serve as a good sampler for the sharp talents of the performers.

But one expected so much more than what was actually produced. The emotional feel, the intra-artist "sensitivity," as Cobham called it, was missing. The magic spark was disappointingly absent throughout the show; not a lessening of the quality or execution of the tunes, but a marked loss of the occasional highs one associates with the best of

jazz.

Guitarist Steve Kahn's solos (Kahn was once sideman for the Brecker Brothers Band) were tight and quick, but lacking any real warmth. Tom Scott, former veteran leader of the L.A. Express and veteran session player, was perky, but only really jelled during a sparkling version of his own composition, "Monde."

The real all-stars of the night were the two best known performers of the bunch, Cobham and Johnson. Both were impeccable and generated the greatest amount of applause from the audience.

Johnson, a veteran performer with Weather Report, George Duke, and Cobham, was stunning just to watch. With his fingers gliding up and down the Fender guitar neck, it was remarkable how many notes could be pulled from the instrument. His solos were controlled, yet intelligently structured. His one composition of the evening, "Feelings Are The Hardest Words To Say," with Johnson playing a weird instrument called the "stick," was a gentle, almost melancholy tune. And he's not a bad singer either.

But it was Cobham who emerged as the true hero of the evening. Though he limited himself to an almost secondary role, extending his energetic powers only during Scott's "Monde," the audience's reaction made it clear who they came to listen to. He was given the only standing ovation of the evening, and he deserved it.

As a drummer, Cobham was compelling to listen to, and even more fun to watch. Smiling broadly, he charged each song with a powerful bass rhythm, accompanied with some static snare bursts. He put on, simply, a fine percussion show; controlled, but with a distinctive quality.

"I enjoy it," Billy said of his involvement with the All-Stars. And even though the pop foundation of the quintet's music had begun to wear thin by the end of the evening, it was still professional enough to enjoy for its own sake.

Charlie Parker, the "Bird," is featured on Columbia Records' latest jazz series which includes old and unreleased material.

GW Has No Jazz Courses

by Steve Romanelli
Asst. Arts Editor

The GW music department currently offers no courses dealing with jazz music or its history. The past two semesters and the up coming summer sessions also find the department's curriculum barren of jazz related courses.

According to Professor George Steiner, chairman of the music department, one reason there are no courses is that there is "no literature" on jazz. It "is something which does not require a great amount of learning."

"The liberal arts curriculum of the Columbian College calls for the study of the great works of mankind," he said.

"Jazz was one of the small influences to the great works. We do touch it in that context," Steiner added.

Even though it is possible to "teach" jazz, he said, "it is not something which you have to put the whole liberal arts curriculum" around.

One school that does this, the Berklee School of Music in Boston offers a B.A. degree in jazz music. However, according to Steiner, "the Berklee School of Music is a fake." He would not elaborate.

Bob Share, school administrator of Berkeley, suggested in a phone interview that "Mr. Steiner should spend some time here. It is not that Berklee

is perfect, but for the most part, people who make negative comments tend not to know what is going on."

John Bingham, director of the GW music department's jazz band, said "I was surprised that he would go so far out on a limb."

"There is an awful lot of literature coming out, some good and some bad," Bingham said. "His perspective and awareness of jazz is limited at best. The pat answers which are given, lack of interest and lack of material... are just not true."

However, Bingham feels Steiner has been "quite supportive of getting a jazz program started. He is not wholeheartedly in its favor, but he has not stood in the way. There are no restrictions on what I can do."

One of the problems Bingham sees in putting together viable jazz courses has been the nature of the University itself. "George Washington is not very heavy into music anyway," he said, although a solid jazz program "would represent a growth in the music department."

Still, according to Bingham, it is up to the students to decide whether or not they want a jazz program. "It depends on the interest of the students," he said. "I was encouraged by the participation [in the jazz band] last semester. I would like to see it go."

Smithsonian Not Just An Archive

by C.J. LaClair

In case you didn't know it, the Smithsonian Institution's Division of Performing Arts Jazz Program has been scheduling what it considers to be the best American jazz performers alive today.

Started seven years ago by noted jazz critic Martin Williams, currently program director, the Smithsonian felt it was part of their responsibility as "cultural conservators" to start the program, according to Public Affairs Director Suzanne Horschwalb.

The concerts, which are scheduled for the museum's Baird and Hirschorn Auditoriums, are actually two separate entities. The Jazz Heritage Series features generally acknowledged jazz greats and the Jazz Connoisseur Concerts, are designed "to give recognition to talented, devoted musicians whose contribution to the idiom has been [and is] highly important but whose names and work may not have reached the larger public," Horschwalb said.

In addition, there is the Smithsonian Collectors Series of jazz recordings which encompasses 86 selections compiled from the archives of 17 recording companies.

Also included with the concerts are free workshops in which the artists perform and/or lecture and answer questions.

Horschwalb added the entire program is "not geared to make money" and is supported through grants for the National Endowment for the Arts, interest on monies donated to the museum and private bequests.

The concerts are principally organized by Peggy Martin, program coordinator, and J.R. Taylor, head of the jazz oral history project, who each year go to the major jazz festivals and extend invitations to performers.

An additional segment of the program is workshops arranged for the Music Critics Association. They are designed to inform critics about jazz and its elements.

"What is being accomplished by the program," Horschwalb said, is to provide jazz to the general public at reasonable prices and "make it accessible to people who normally wouldn't be involved. They can hear it in a family group and it has the Smithsonian stamp of approval."

Horschwalb added that the program also tries to set up residencies of musicians and bands in order to "make them [musicians] available to schools."

Overall, she said, "We are trying to give it [jazz] the recognition that it deserves. Jazz is regarded as a national resource and we are trying to communicate our love of music to the general public and pay tribute to the artists for their contribution."

Count Basie and his Orchestra will be the next Smithsonian performance, appearing at 8 p.m. Feb. 5 in Baird Auditorium of the Museum of Natural History.



photo by Barry Grossman

The Smithsonian Institution's Division of Performing Arts Jazz Program has sponsored performances by jazz



immortals for seven years. Dexter Gordon is one such artist.

Be-Bop's Back With Gordon

by C.J. LaClair

Some say Dexter Gordon, a recent performer in the Smithsonian's Jazz Program, is the premier tenor saxophone player in the contemporary jazz world. Others would dispute this claim. Nevertheless, Gordon has been acclaimed by many as a master of the instrument and one of the most important exponents of be-bop jazz.

Be-bop or, "bop," features an eight note rhythmic pattern in which the musicians have taken the 12 bar form and punctuated both the melody and its harmonic underpinning, often in double time. It is also characterized by the drummer's top cymbal replacing the bass drum as the anchor of the beat, though with a rhythm which is varied as much as possible.

Born 55 years ago in Los Angeles, Gordon, who perhaps more than any other sax player transferred the

characteristics of bop to the tenor, began playing professionally when he was 17.

For three years, Gordon was the lead tenor sax player for one of the most important and seminal bop groups, famed vibraphonist Lionel Hampton's big band.

After leaving Hampton's band, Gordon did a six month stint with Louis Armstrong followed by two years with singer Billy Eckstine's band, the other important bop band of the era. Other luminaries in this aggregation included Dizzy Gillespie, Miles Davis, Charlie Parker and Art Blakey.

Leading his own combos during the 1950's, Gordon eventually moved to Copenhagen in 1962 and has lived there since. He has performed frequently at its leading jazz club, Montmartre, and has made frequent tours of Europe, the United States and Japan.

In his recent concert, his virtuosity on tenor and soprano saxophones was amply demonstrated. Backed by piano, bass and drums, Gordon produced fantastically flowing and complex passages from his horn.

Songs like "Old Folks," a brief duet between Gordon and bass player Rufus Reid, brought forth a continuous chain of hauntingly sweet and superbly smooth tonal notes.

This was contrasted by straight bop pieces such as "Antibose," which featured the blazing rhythm work of Reid and drummer Eddie Gladden.

Gordon's rhythm section was superb, particularly pianist George Cables, whose playing was reminiscent of the keyboard work of McCoy Tyner and pre-electric Herbie Hancock.

Best of all was Gordon's smooth, languid stage presence which was projected in his music—depth, clarity and, above all, total command of the instrument.

Gordon, however, lacks the spontaneity present in some of the "fusion" music of such artists as Herbie Hancock and Chick Corea. "What makes jazz unique," according to Gordon, "is that it's a living music which breathes; it's different every day. Too many of these guys are just repeating."

Nevertheless, he adds, "these fusion artists have made an important contribution by giving pop audiences a taste of jazz."

His most recent album, the slickly arranged *Sophisticated Giant*, takes new musical directions and, like most jazz discs, was recorded in just a few days.

The material on the album ranges from very moody and hard bop songs to such tunes as bossa nova great Antonio Carlos Jobim's "How Insensitive," played with scrupulous attention to bossa nova's rhythm and melodies.

Slide Hampton, the disc's arranger, has made imaginative use of the varied instruments heard on the album, which range from piccolo to tuba.

Such songs as "Moontrane," Gordon's obvious allusion to the late tenor genius John Coltrane, and "Red Top" are classic illustrations of brilliant big band arranging. "Moontrane," for example, starts quietly with melodic improvising but suddenly breaks into a driving big band arrangement with the brass punching through the beat.

Thus, Gordon is able to take off with his expansive, upper-register sound and soar from phrase to phrase.

Local Jazz Artist Coming To Rat

by Steve Romanelli
Asst. Arts Editor

The first time the Wallace Rooney Septet performed at the Rathskeller in mid-October, it was to a less than half-full audience and through a sound system which boasted the worst clarity this side of a construction yard.

But all that may change soon, at least if Rathskeller Program, Atmosphere and Cuisine (RatPAC) co-Chairman Jeff Lettes has his way. "I think it [jazz] belongs here," he said in a recent interview. "It is a new thing and people don't know about it."

The Program Board, through RatPAC's "Jazz At The Rat" program, presents live jazz shows in the Rathskeller Friday evenings. Although the Board attempted a similar project last semester, it was a failure, mainly because of what Lettes called "a lack of coordination" among the various people involved in preparing the shows. "We are trying to put the right things at the right times," this semester, Lettes said.

If he sounds skeptical, it is understandable. Many problems may jeopardize the success of the series. "Publicity is the problem," Lettes said, and judging from the sparse attendance at October's show, he is right.

Without the necessary publicity, it is virtually impossible to guarantee listeners, even with a major act.

And considering that all the jazz acts scheduled to play at the Rat are "young, local talent(s)," good publicity is a prerequisite for financial success.

Another problem Lettes cites is the Macke Corp., which runs the food operation in the Rathskeller. Though there have been "no major problems" between RatPAC and Macke, Lettes still feels Macke could make the Rathskeller a bit "classier and more attractive," not only by revamping the dining area into more of a club atmosphere, but also by sponsoring special "deals" to draw more people.

Getting people into the Rat on weekends is another problem. "No one comes on weekends because they are in Georgetown," Lettes said. He hopes to conquer this by presenting comparable talent at cheaper costs.

Still, the biggest obstacle facing "Jazz At The Rat" is whether or not jazz music will interest GW students.

"Jazz is not here now," Lettes said. And even though "I don't expect it to be a booming (financial) success," it still deserves some attention. "There are no outlets for jazz musicians to play in school," and Lettes feels the Rathskeller can provide a forum for these performers.

As for the acts which will be performing, the majority will come

from outside the campus, with the Wallace Rooney Septet appearing most of the time. Some of the acts also will originate from the Open Stages which the RatPAC sponsors

in the Rathskeller. "If they are good enough, we sign them on the spot."

The RatPAC budget is about \$2,000, Lettes said, "out of which we will pay about \$150 a group."



photo by Martin L. Silverman

The Program Board's RatPAC sponsored the Wallace Rooney Septet last October in their jazz program, "Friday Night in the Rathskeller."

D.C. Clubs Offer Live Jazz

CLUBS, from p. 7
PIGFOOT
1812 Hamlin St. NE

The Northeast location and extremely high cover and minimum charges may deter the more moderate jazz enthusiasts, but Pigfoot really merits a visit. The deliciously warm ethnic atmosphere could be addictive.

Run by internationally renowned jazz and blues guitarist Bill Harris, Pigfoot generates down-home hospitality. The owner and his trio play Wednesday through Saturday nights.

Harris not only plays a powerful guitar, he possesses a marvelously sly wit. His private jibes at friends in the audience keep the place echoing with laughter and back slapping. Count on top-notch performers any night of the week. Harris has a knack for enlisting unquestionably good musicians.

TOP O' THE FOOLERY
2131 Pennsylvania Ave., NW

Not an ounce of jazz club pretense to be found here. In fact, it seems more like any old downtown bar than a place that might attract jazz connoisseurs. The interior is noticeably bereft of typical nightclub artifacts except for a jukebox, and it turns out to be packed full of AM radio soul music.

No decorations, no art. Just a few handwritten posters boasting the best in local jazz every night—Bernard Sweetney, Benny Braxton and Unity. What is billed as jazz often verges on pop, but this hardly fazes the regulars. There is no cover charge and the \$3.50 minimum doesn't seem to keep the students away.

Not everyone comes for entertainment, though. The bartender seems to have equally strong powers of attraction. He is the kind of guy who manages to fill the incessant drink orders and maintain a coolly professional stream of uh-huhs

while old-timers sit on the other side keeping up one-ended conversations.

HAROLD'S ROGUE AND JAR
1814 N Street, NW

Going to Harold's is like dropping by a friend's to relax. Walk down the steps of a Dupont Circle rowhouse and into an English basement. You find someone bringing out his old saxophone, while another out of town acquaintance is loosening up at the piano.

The surroundings are cozy if not downright homey. Women chat and then ask what you'd like to drink as though they'll never be bringing a bill. Like any neighborhood spot, Harold's starts filling up with regular customers around 9:30 p.m.

Harold's serves dinner from 7 p.m. and provides good local jazz or folk singers in the early evening before the billed entertainment starts up. The weeknight cover charge is \$2 and jumps to \$3.50 on weekends.

BLUES ALLEY
1073 Wisconsin Ave., NW

This is one of the posher jazz spots in the area, but reservations are a mess. The Georgetown location, the handsome decor with hanging plants, the poker-faced doorman who escorts you to your table and the hefty \$4.25 cover plus one drink minimum per seat are just some of the things that have earned Blues Alley its reputation as Washington's upper-middle-class jazz club.

At even the liveliest performances, Blues Alley audiences somehow remain restrained. Though the atmosphere may be reserved, Blues Alley hosts irresistibly good jazz artists. The management deserves praise for properly set stage lighting and for urging the audience to keep conversation to a minimum during performances.

Attention to such all too often neglected details undoubtedly contributes to their ability to bring in

Schedules For Jazz Clubs

Showboat Lounge

Stanley Turrentine
Mongo Santamaria
Soprona Summit
Billy Tyler
Ray Barretto
Woody Hermann
Les McCann

Jan. 17-22
26-29
31-Feb. 5
Feb. 7-14
16-19
20
21-26

Ruben Brown Trio

Joe Newman Quartet
Cubafros
Cecil Payne Quartet
Marshall Hawkins Quartet
Tommy Obnnigan Trio
Al Cohn Quartet

31-Feb. 1, and every Wednesday through February
Feb. 3-4
Every Tuesday through February
10-11
17-18
24-25
March 3-4

Blues Alley

Joe Pass
N.Y. Jazz Quartet
Hank Crawford Quartet
Joe Venuti Quartet
Ted Curson Quartet
Open Local Jazz
Ron Carter
Max Roach

Jan. 16-21
23-28
30-Feb. 4
Feb. 6-11
13-18
19-20
21-25
27-March 4

Bill Harris Trio

Bernard Sweetney Trio
Benni Braxton Trio
Unit Plus
The rest of the schedule is incomplete

Pigfoot

Every Wednesday through Saturday

Top O' Foolery

Every Tuesday and Wednesday
Every Wednesday and Thursday
Every Friday and Saturday

Food For Thought

Leprechaun 6 to 8 p.m.
Earth Magic 9 p.m.
Mike Harris Quartet
Steve and Liethon
Lora Molton and Co.
Tiik and Friends
The February schedule is incomplete

Jan. 19 and 26
Jan. 19 and 26
Jan. 21 and 28
24
26
31

Rogue & Jar

Harold Kaufman Trio
Kenny DeFinis and Joe Wilford
Tim Eyerman
Dottie Dodgion Quartet
Billy Mitchell Quartet with Tommy Flanagan, Keter
Bets & Dottie Dodgion
Gerald Price Quartet

Jan. 23 and 30
25
Jan. 24-25
19, 26 and Feb. 2
20-21
27-28

big names from New York and Los Angeles. Recent guests have included Stan Getz, Jim Hall, Betty Carter, Dizzy Gillespie and Art Blakey.

Unfortunately, seats at Blues Alley are notoriously short. If you don't mind the 30-minute wait while the musicians take their break, you are welcome to stick around for subsequent performances. Not a bad deal—some artists like to take this time to mingle and share drinks with listeners.

THE SHOWBOAT LOUNGE
813 Ellsworth Drive
Silver Spring, Md.

The interior is dull to look at, so unless you are with a friend, bring along something to read to keep yourself amused. And don't think you can keep busy by drinking away the time. With a \$5 cover charge, and two drink minimum (most drinks hover around \$2, even cokes),

you can rest assured that by the time the bill comes along, you won't be too amused.

However, The Showboat Lounge is one of the finest places to hear good jazz music simply because it is designed just for that.

The Lounge has two excellent qualities. First is one of the finest stage set-ups in the area, complete with a clear sound system and a black backdrop to reduce glare from the spotlights. Second is tiered seating, virtually guaranteeing maximum viewing from any spot in the club.

FOOD FOR THOUGHT
1738 Connecticut Ave., NW

If informality is what you desire in a jazz club, then Food for Thought may be just what you are looking for. With a multitude of plaques lining the walls and shaded, hanging lamps casting a mellow glow over the entire seating area, the club has

a very relaxed, Bohemian atmosphere.

In fact, jazz seems to be almost a sideline backdrop; this club is definitely more a restaurant than anything else.

But don't let that discourage you. Drinks range from 40 cents for a cup of coffee to \$4.95 for a bottle of wine (domestic beer is 70 cents a glass), and most sandwiches go for under \$1.20.

The jazz talent in which Food for Thought specializes is strictly local in composition, and it usually sticks within a traditional framework. But what is most interesting is that musicians play for free, relying only on customers' tips for compensation (which can be as much as \$50 a night).

Though the club only showcases jazz Thursday and Saturday nights, it might be worth your while to check it out.

Where To Buy Jazz In The District Area

by Crystal Etridge

The Washington area is overloaded with record stores. The Yellow Pages lists over 70 downtown alone. So how does one begin to decide where to buy jazz recordings?

It really depends on what you are looking for. Do you prefer rock-bottom prices, someplace within walking distance or a knowledgeable salesperson whose taste you have confidence in?

When searching for an out-of-print Coleman Hawkins to add to your collection of tenor saxophone players, do you end up running into stores with ample disco and rock but relatively bare in the jazz department?

A number of stores in the area are capable of satisfying even the most discriminating jazz buyer.

The Marvin Center Polyphony

After opening day's brisk sales, the jazz stock at Polyphony was stripped down, leaving little for buyers to choose from. Store manager Daniel Levine apologized for the limited selection, and hastened to assure customers that Polyphony can special order any jazz record in print and have it within one week.

Jazz albums which usually list for \$6.98 sell for \$3.95, while \$7.98 list records sell regularly for \$4.79.

Discount Records

1340 Connecticut Ave., NW

This store offers competitive prices on their entire stock, with

15-20 per cent off list price of everything from opera to reggae. Discount has an impressive collection of jazz recordings from Europe and South America, though prices on import labels are considerably higher than domestic recordings.

Resident jazz specialist and buyer Jeff Anthony plays contrabass with area jazz ensembles and exudes a sincere enthusiasm about music.

Well acquainted with his extensive stock of jazz, Anthony is able to point the neophyte jazz listener in the right direction and keep his more sophisticated customers abreast of new releases.

Sabin's Discount Records

3212 Pennsylvania Ave., SE

Sabin's Discount Records is a fine example of man's desire to possess what he finds most beautiful. Ira

Sabin, the owner and operator, is a long-time be-bop drummer and publisher of *Radio Free Jazz*. As evidenced from his jazz collection, he finds the genre very beautiful.

Sabin's has a vast collection of gospel music, but the major theme is definitely jazz. Since they are used to customers who know exactly what they want, salespeople tend to leave browsers on their own while they

shuffle around the store to the beat of whatever's playing on Sabin's stereo system.

Kemp Mill Records
3061 M St., NW

If you can find your way past the clutter of pipes, papers and other paraphernalia that belongs in a head shop, Kemp Mill offers oodles of low-priced cut-outs (releases record companies are no longer printing).

Priced at only \$2.99 are works by Ornette Coleman, Jean-Luc Ponty, Pharoah Sanders, Art Tatum, Horace Silver, Archie Shep, Hank Crawford, Lionel Hampton, Herbie Hancock and others.

Although Kemp Mill doesn't advertise as a discount store, records sell far below list prices. An LP listed at \$6.98 sells for \$4.59 and a \$12.98 double record sells for \$8.59. The selection is far more limited, but prices are often cheaper than any of the "discount" stores.

Joe's Record Paradise
7054 Carroll Ave.,
Takoma Park, Md.

For the listener who believes the best in jazz was a thing of yesteryear, Joe's Record Paradise has certain utopian aspects. Joe's stocks an abundance of re-issues and cut-outs from earlier eras that are not available elsewhere in the area. The jazz inventory includes everything from twenties New Orleans jazz to Free Jazz, as well as current recordings.



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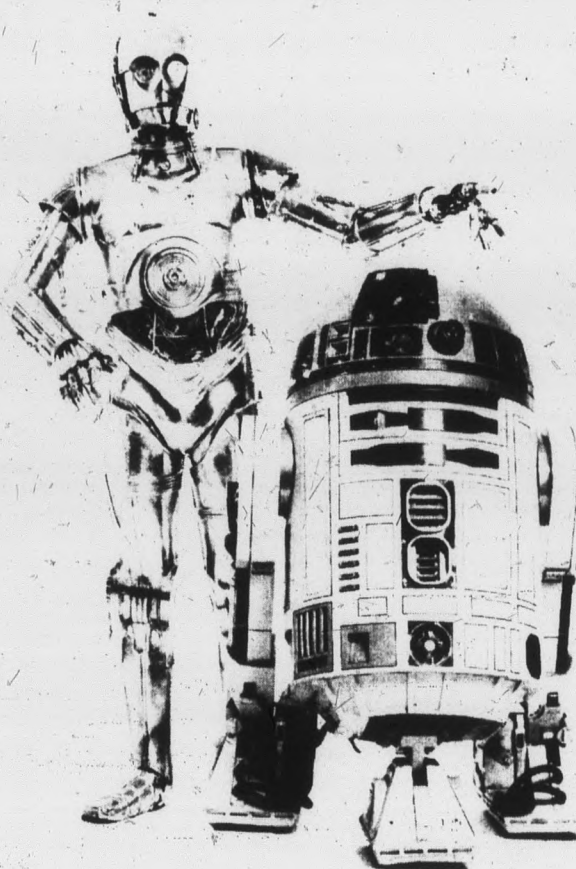
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Editorials

Carter After One Year

As President Carter's first year in office ends, it is not necessary to agree with the president's stand on every issue to admire his initiative. His recent actions on the Panama Canal and human rights do not merit the accusation of fence-sitting, which is a welcome relief after the Gerald Ford years. Substantively, though, what has he accomplished?

People throughout the country have strong feelings on his actions. Who can reach a subjective consensus on the pardoning of draft evaders, the decision against the B-1 bomber or the abolition of Medicaid funds for abortions?

Whichever way you feel on these issues, it must be admitted that here is a president that is willing to make tough decisions of questionable popularity.

Perhaps at times he has acted too swiftly without fully thinking out proposals. His recent hodge-podge of a tour—"If it's Tuesday, this must be India"—certainly was ill-advised and demonstrated a lack of finesse in foreign policy.

An evaluation of the president after one year is made very difficult because so much of his first-year action is still left hanging. He proposed sweeping cure-all programs on energy and welfare that still sit in Congress.

It is on the final results of these proposals that Carter's first term may rest. Witnessing his problems with Congress over the energy package, maybe we should not hold our breath.

It is always nice to start the new year optimistically, so who knows? Maybe by the end of Carter's second year, America will be able to cope with both the oil shortage and poverty...

Polyphony A Hit

Congratulations, of course, are in order to the members of the Marvin Center Governing Board for their efforts in connection with the successful debut of GW's new "musical hit," Polyphony.

The record shop located on the ground floor of the Marvin Center represents much more to students than just a low-cost record outlet for the GW community. As Governing Board Chairperson Patti North says, it unveils "a new era" in Governing Board activities, in which the board promises to delve deeper into University affairs, in particular into services rendered to students.

Also, according to North, the opening of Polyphony represents what the board hopes will be the first of similar openings of major projects.

In addition, Polyphony also represents an accomplishment insofar as it represents a student-organized, viable plan which did not crumble after proposed. The history of student politics is marked by ideas but few accomplishments. Polyphony, of course, is an accomplishment.

However, we as students all hope that in lieu of such recent and coming attractions, the board will not spread itself too thin and as a result pose more of a threat to the welfare of the student body by ignoring its basic responsibility of formulating effective policy for the Marvin Center.

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Scott Levin

An Identity Crisis At GW

"Jack, I'd like you to meet my son Scott."
"Pleased to meet you Scott."
"Nice meeting you Mr. Grimshaw."
"Say, where are you going to school Scott?"
"George Washington University."
"How is St. Louis this time of year? I hear that it can be a pretty awful place during the winter."
"Actually, I go to school in Washington, D.C."
"It must be something having Henry Kissinger as a professor there at Georgetown."
"No, no, I go to school at GEORGE WASHINGTON UNIVERSITY!"
"Oh."

What a way to ruin a vacation. Three years at a school that no one has heard of west of Manhattan. I definitely think that I am developing an identity crisis.

"Say Scott, what type of university setting does George Washington University have?"

Anticipating the worst I asked, "What do you mean by that Mr. Grimshaw?"

"Well, I've been to Washington, D.C. before and I've never seen GW. I know Georgetown has some tremendous Gothic and Early American architecture. What type of architecture prevails at your school?"

The pit in my stomach dropped to my feet. I wished the man would just disappear. What kind of question was that anyway? Anyone that has ever been to GW knows that it is not one of the prettiest campuses in the world. I couldn't tell Mr. Grimshaw that; after all, I have pride in my school. Well, maybe a little.

Then, like a bolt of lightning, it hit me. "Well Mr. Grimshaw there is one recurring theme in all of the structures at George Washington."

"And what is that Scott?"

"Late-American 'Down With the Shah!'"

Mr. Grimshaw looked at me in disbelief. Thank the good Lord that Mr. Grimshaw thought I was joking. I wasn't. Every single building on campus has something in common with all the others—somewhere on the

building, be it on the steps or on a wall, the words "Down With the Shah" are printed.

After much diligent research on the subject, I have uncovered the following facts:

- The administration at GW, with their grandiose surplus of money, realized the lack of unity among the structures of the University and hired an architect to solve their problems.

- The administration, as usual, was searching for the cheapest way to create the desired unity. Their plan was to let everyone believe that they were developing a "Master Plan," while at the same time they were concentrating on a cheaper way to unify the architecture.

- It was believed that a simple slogan on each of the buildings would do the trick. The president of the University decided on the slogan "Down With the Shah" because it was a chant he heard many students fervently communicating.

- Undisclosed sources have revealed to me that GW has hired no less than five sub-contractors to handle the work. The first one was fired for misspelling. For some reason he kept printing "Down With Farah" on the buildings. Other sub-contractors have been found printing "Down With Sadat" or "Crew." These sub-contractors have also been relieved of their painting duties (many have been transferred to the University library!).

- The administration has expanded its program to putting stickers on lamp posts and holding a rally in front of the White House.

All in all, I do not believe our tuition money is being well spent. I think that the "Down With the Shah" program should be immediately abandoned. It is my belief that the administration is not too far off the track, they just need a better slogan, I suggest something along the line of "Washington is for Lawyers" or the very popular "Don't Tear It Down!"

Scott Levin is a junior majoring in political science and speech communications.

Letters To The Editor

Humphrey Remembered

Hubert Humphrey's recent passing not only evokes appreciation and reverence for past decency and accomplishments, but also brings to mind the importance of having strong statutes to provide for the protection and advancement of all persons. Hubert Humphrey's accomplishments should not merely be measured in terms of the offices he held, but rather by his contribution to the body of law in America.

In this day and age where the legal profession and the enactment of laws cause widespread disdain, Hubert Humphrey should be remembered and revered for his dedicated and consistent work on behalf of the most progressive social welfare acts ever enacted. Hubert Humphrey used the method of enacting a law to help guarantee protection for workers; comforts for the poor, school lunches for the impoverished and dignity for the aged. Hubert Humphrey is best remembered for the gutsy role that he played in the passage of the 1964 Civil Rights Act. This Act was one of



the most important laws ever approved, and Humphrey's role was his finest hour.

Law can stifle and protect those who need exposure and punishment. However, the positive view of law-making is that statutes can be enacted to uplift and maintain the

quality of life and the strength of human rights. It was Hubert Humphrey that makes us, as future lawyers, thank him for his single-minded contribution to positive American law-making.

Bill Bevan
President, Pre-law Society

A Vote Of Thanks

It is not often that the GW administration is given praise. Bureaucracies are usually more deserving of criticism for their inefficiency and coldness. After going through my last registration as a GW student, however, I think that the financial aid office deserves a special word of thanks.

Throughout my four years at GW, the financial aid office has stood out among the rest of the university

bureaucracy. Joyce Dunagan and her staff have been extremely efficient and courteous. During the complex process of filling out a myriad of forms and meeting several deadlines, the financial aid office has always been more than helpful.

I know that I speak for a lot of other students when I say thank you to Mrs. Dunagan and the entire financial aid office.

Clifford White

Letters And Columns Policy

The Hatchet welcomes submissions of columns and letters to the editor. Deadlines for such material are Tuesday at 4 p.m. for the Thursday edition and Friday at 4 p.m. for the Monday edition. All material must be typed, triple-spaced, on an 82-space line and signed with the author's name and telephone number. All submissions become property of the Hatchet.

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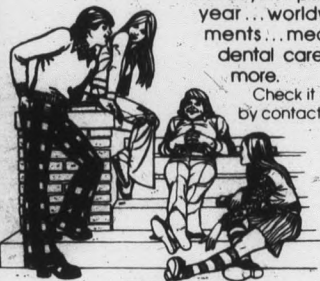
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Women Lose Big To Jayhawks, Crush UMBC

No. 16 Kansas Rips GW, 89-55

GW's women's basketball team hosted Kansas, ranked 16th in the nation, and the contest wasn't even close. The Jayhawks pulled away in the second half for an easy 89-55 win over the Colonials Monday night.

"They're a better team," said coach Maureen Frederick dejectedly after the game. "We needed more strength and quickness."

Lynette Woodard, a 6'0" freshman from Kansas, said "We tried to get a feel of the game and then we just started playing." Woodard, the game's high scorer with 29 points, dominated the boards at both ends of the court, as she and teammate Adrian Mitchell combined for 22 rebounds.

The first half was fairly close as Linda Barney, GW's leading scorer with 14, hit for two points with just under nine minutes left to pull the Colonials within one at 21-20. GW got the ball right back, but a turnover cost the team its final chance at taking the lead.

The Jayhawks started to pull away, as they outscored the Buff 18-10 before Ann Lawrence found the mark from outside to make the score 39-32 at intermission.

Kansas opened the second half with 12 unanswered points, taking advantage of its size and numerous GW turnovers to put the game away. The Jayhawks continually switched from a tight man-to-man defense to a zone.

With Kansas often putting as many as three defenders on whoever was handling the ball for GW, the Buff got very few good shots. Several times Barney tried to drive inside only to have Woodard or Mitchell knock the ball away. Laurie Cann had several shots blocked from outside in the second half, and the Buff were unable to move the ball inside with any consistency against a

The Colonial's Betsy Luxford

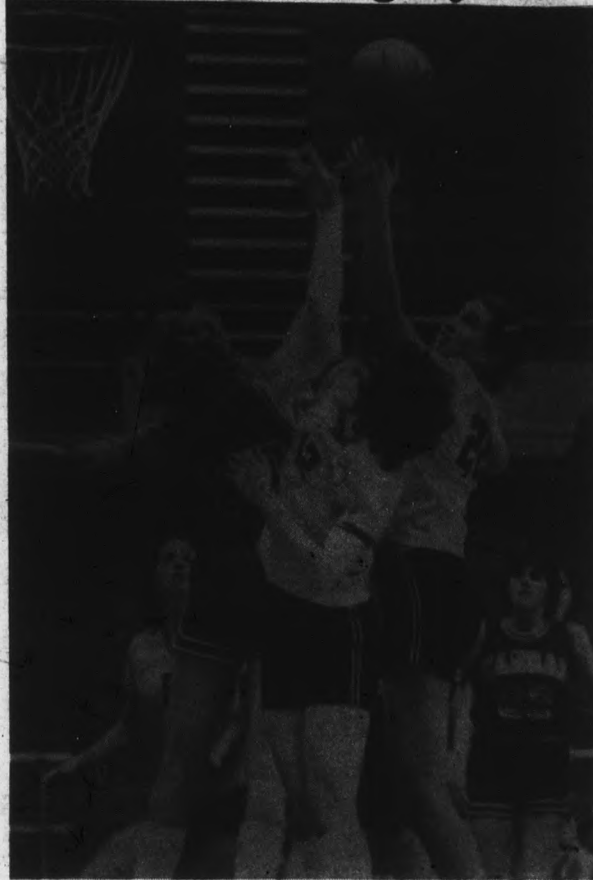


photo by Dory Briggs

Three's a crowd

GW's Betsy Luxford, center, and Joan Nowotny, right, go up in an attempt to get the ball in Monday's loss to Kansas.

bigger, quicker Jayhawks squad.

Several hundred Jayhawk fans greatly outnumbered the home rooters, making it seem that GW was the visiting team rather than the host team.

played a good defensive game, as did Lawrence. Sandy McCracken played for the first time this season in the second half. McCracken has been sidelined with a knee injury.

—Marshall Lewis

Buff Record Upped To 7-2

by Bernie Greenberg
Hatchet Staff Writer

"We needed this game to get back on the winning track," said GW coach Maureen Frederick after her team defeated the University of Maryland at Baltimore County, 78-38, at the Smith Center last night.

Laurie Cann led the Buff to the victory with 21 points, shooting 50 per cent and contributing eight assists. "Laurie has really taken over as our floor leader," Frederick said. "After a disappointing start, she has come a long way."

Frederick was also pleased with the play of Betsy Luxford, who had 16 points. "Betsy has also come on," she said, "and I'm looking for her to improve as the season wears on."

Marise James continued to dominate the boards, pulling down 16 rebounds.

UMBC was led by Kim Keller, who had 14 points. However, no one else on the team hit double figures.

Looking back on Monday's loss to nationally ranked Kansas, Frederick had this to say: "I was proud of the team. We played the best we

could with what we have. Remember, I don't have the depth that Kansas has."

The team's leading scorer, Linda Barney, was out of action with the flu. Barney will also miss the next two games, according to Frederick.

Frederick feels that GW is too young and inexperienced (only James and Joan Nowotny are not freshmen) to reach the District playoffs this season, but she is still pleased with the season so far.

"I am extremely pleased with the team," Frederick said. "We've come much further than I thought we would."

The win raised GW's record to 7-2, with the team's only losses coming to Virginia Commonwealth University and Kansas. The Buff travel to Lafayette Saturday for their next game.

Colonials Take Own Tourney

The Colonials' Soccer Club hosted an eight-team indoor soccer tournament at the Smith Center Dec. 8-10, winning it without losing a single game.

The Colonials wrapped up the tournament by defeating the University of the District of Columbia in the finals, 2-1, after beating North Carolina (Chapel Hill) in the semi-finals in a come-from-behind 2-1 win.

U.D.C. had wanted to beat GW badly, said Colonial coach Georges Edeline, because the Buff had beaten them once during the fall and once earlier in the tournament in a 2-1 overtime contest.

Sports Shorts

There will be a meeting tomorrow for all prospective baseball players. The meeting will be held in the Lettermen's Room in the Smith Center at 11 a.m. For further information contact coach Mike Toomey at 676-6654.

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Buff Crown Knights For 3rd League Win In Easy Game, 91-77

by Arthur Schochter
Hatchet Staff Writer

The GW basketball team put on a beautiful show for the 4,300 fans at the Smith Center last night with an impressive 91-77 victory over Rutgers. Obviously it was one of the biggest wins we've had here," GW coach Bob Tallent said.

Each GW starter played aggressive and hustling basketball every second they were in the contest. The intense play was needed to counteract a game-high 33-point performance by Rutgers' Jim Bailey.

However, the other Scarlet Knights could not buy a basket. Pretty plays by GW center Mike Zagardo and guard Tom Tate helped overshadow Bailey's performance. Zagardo hit 10 of 12 shots from the floor and finished with 23 points. He also grabbed eight rebounds, as did teammates Les Anderson and Tom Glenn.

Guard Bob Lindsay also showed his stuff to the crowd, scoring 24 points, 15 in the second half. Anderson played consistently and scored 18 points, and Glenn continued his fine shooting while chalking up 15 points.

Tate shined as his 11 assists, each pass prettier than the one before it, often brought the crowd to its feet.

'GW exploded like a firecracker' —Rutgers coach Tom Young

When Zagardo sunk a layup off a pass from Anderson with 14:13 left in the first half, to put GW on top, 10-8, little did anyone know GW would lead for the rest of the game. In fact, through the rest of the first half and also the second, the Buff continued to increase their lead.

"GW got hotter than a firecracker" in the second half, said Rutgers coach Tom Young, who was trying to figure out what happened to his slightly favored team.

"I thought we played a lousy first half," Young said, "and they just played a so-so first half. We decided to move in the second half, but..."

Indeed the Colonials were hot in the second half, as they hit on 67 per cent of their shots, opening up their lead to as much as 18 points twice.

Tallent had words of praise for Zagardo, "Bailey's a super player," but I think Zig did a super job on him," Tallent said.

One of the best plays of the game came about midway through the first half when Lindsay passed the ball inside from the corner to Les Anderson, who had one of his best games of the season. Anderson passed it across the key to Zagardo who drew the foul and made the basket. Unfortunately Zagardo, the team's best free throw shooter, missed the three-point play attempt.

The Colonials' Tom Glenn, left, slam dunked against Rutgers' Jim Bailey at times appeared to be in a slam dunk contest, but Bailey easily won with four.

photo by Barry Grossman

Rupp Left His Mark On Basketball, Tallent

by John A. Campbell
Managing Editor

Minutes after Bob Tallent won one of the biggest games of his GW coaching career, over the University of Maryland, his former Kentucky basketball coach, Adolf Rupp, the "Baron of Basketball," died in a Kentucky hospital of spinal cancer. He was 76.

"He had quite a bit of influence on the way I coach and the way we play basketball here at GW," said Tallent soon after the Colonials defeated the then 12th-ranked Maryland Terrapins, 101-90, at the Smith Center Dec. 10.

"A lot of the things we do come from Kentucky basketball," said Tallent. "Most of the drills I know and use are ones he used to use at Kentucky."

"He was known for having a fast, good ball handling team, which of course," Tallent added facetiously, "is the way we'd like to play."

Rupp, the winningest college basketball coach in history, during his 42 years with the University of Kentucky, began his career in a game that was at the time slow-paced and thoughtful. However, he introduced the fast break in his first game at Kentucky and never abandoned it.

In 41 seasons, unparalleled in basketball history, Rupp's Wildcats won 875 games while losing only 190 for a winning percentage of .882. Kentucky was a modest 203-142 before Rupp began his dynasty.

He guided his 1948, 1949, 1951, and 1958 teams to the NCAA championship and second in 1966. He helped coach the 1948 Olympic championship team with five Wildcats forming half the squad.

He never experienced a losing season, although he once had a 13-13 year. His 1954 team ripped through 25 straight victories but rejected a bid to participate in the NCAA championship because some of its players were postgraduates and would not have been eligible to participate.

In fact, during his tenure, no player who completed his varsity career missed playing in an NCAA tournament, since Kentucky never went three years without participating.

Even though his statistics list his innumerable contributions to the game of basketball, the man's personality itself

added flavor which at times seems almost humorous. Even when Rupp, who was well known for his temper, was unleashing a torrent of scathing, sarcastic criticism, the hardest thing his players had to do sometimes was to keep from laughing.

Al Bruno was a football player for Bear Bryant during Bryant's coaching days at Kentucky, and he was also a pretty good basketball player. However, he was a benchwarmer for Rupp. At the time, most of the football players sat together at Memorial Coliseum, and they started to chant, "We want Bruno! We want Bruno!"

"Bruno!" yelled Rupp.

Bruno jumped off the bench, jerked off his warmups and said, "Yes sir, coach!"

"Some of your buddies want you up there," said Rupp. "Why don't you go up there and sit with them?"

Kentucky had beaten DePaul 74-50 earlier in the 1947-48 season, but was having a hard time in the rematch at Chicago Stadium. Rupp soon started in with his sarcastic criticism on each of his starting five players. Finally he got around to Ralph Beard, one of his All-American guards.

"And you Beard," he said. "Every time you dive for the ball, you stop and pose for the photographers. Dammit, you have enough pictures for your scrapbook!"

Rupp intentionally created a barrier between himself and his players. He thought this necessary although he relented a great degree during the final years of his regime. While some were fond of him, others hated him.

"I knew him as well as most of his players," said Tallent. "Not many of his players really liked him. Don't get me wrong. He just worked you real hard, put you through the paces and made sure you were in tip-top condition."

"Anyone who won as many ballgames as he did," said Tallent, "was going to step on a few toes. He'd always put enough pressure on you during practice so you wouldn't notice it during the game."

"I'll tell you one thing," Tallent added. "I always respected him."

Rupp's fascination for basketball began as a high school player in Halstead, Kan. where he was his team's leading scorer for two years.

After graduating, he enrolled at the University of Kansas to play under Dr. Forrest Allen. And before he graduated he came under the influence of James A. Naismith, inventor of the game of basketball, who had joined the Kansas faculty. This is where he learned the fast break he will always be noted for.

Even though he didn't invent the play, his extensive use of the break added tremendous life to the game.

"I did change it a little bit," Rupp once said, "but the fast break they use at the University of Kentucky today is exactly the same as we did at Kansas in the 1920's."

Rupp's first coaching job came at Marshalltown, Iowa, and turned out to be a bit of a disappointment since he had to coach wrestling, not basketball. However, despite being quite naive about wrestling, he demonstrated his great capacity as a coach by going out and buying a book on the subject and leading his team to the state championship.

His first test as a basketball coach came in Freeport, Ill., where he coached his squad to a combined record of 67-16. In May 1930 he was named basketball coach at Kentucky, where he was given a two-year pact for \$2,800 annually.

Rupp experienced two particularly unsettling things during his career at Kentucky. One was the point-shaving scandal which involved some of his star players in the 1949-51 era, and the other a loss to underdog Texas Western in the 1966 NCAA finals as Kentucky sought its fifth national crown.

"The loss to Texas Western hurt me more than you can imagine," he said. "Years later I was wondering what I could have done to win that game."

"He always hated to lose," said Tallent. "But even when he did he always made a point to go over and shake the other guys hand."

"He always told us," said Tallent, "Always have enough guts to go over and shake your opponents' hand when you lose, but at the same time tell yourself that it will never happen again."

For coach Adolf Rupp it rarely did.